

March/April 2018
Volume 43, Number 5

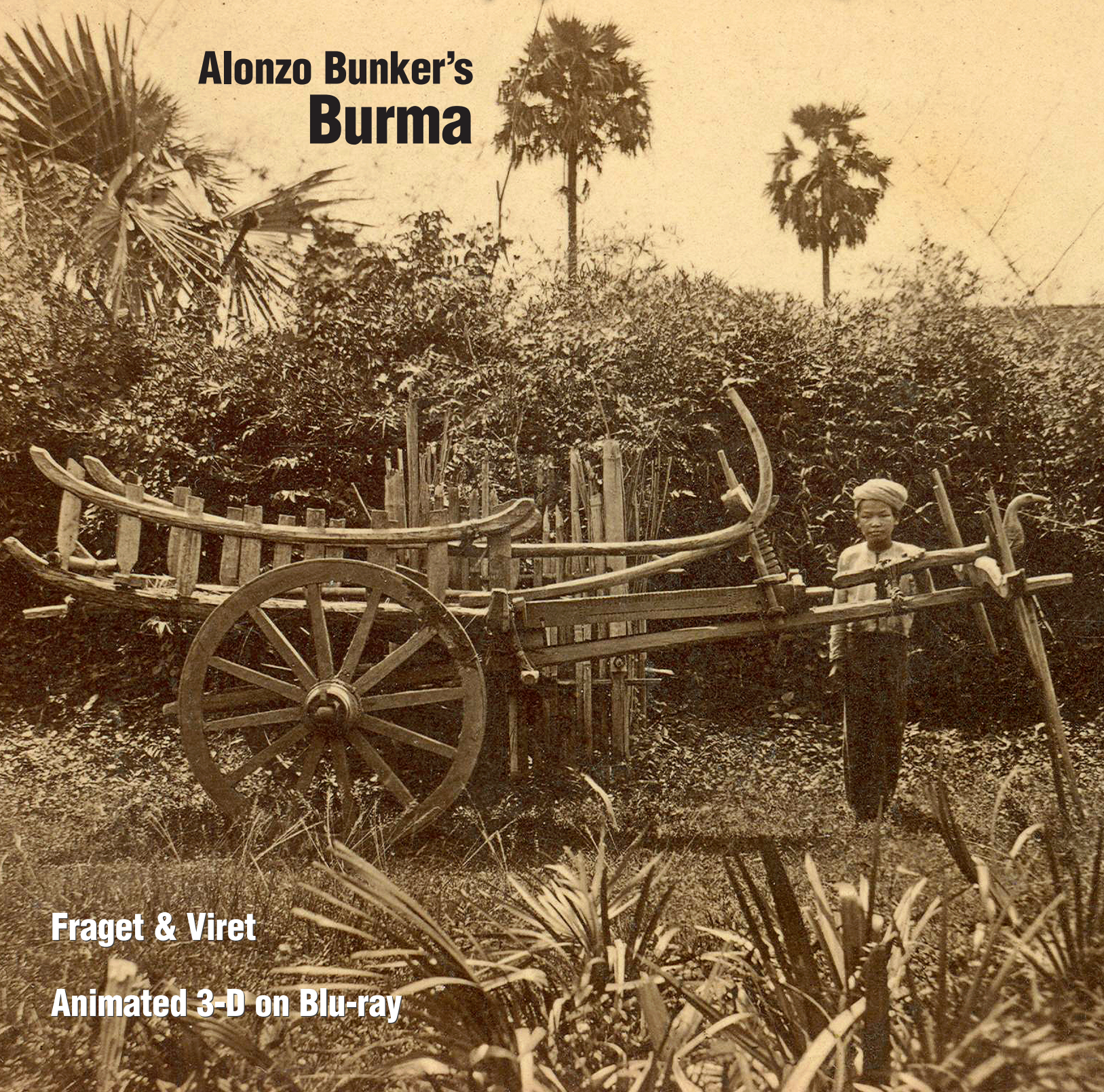


A Publication of
National
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3-D Imaging Past & Present

STEREO WORLD

Alonzo Bunker's Burma



Fraget & Viret

Animated 3-D on Blu-ray

'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Florida Sights to See

I believe the views shown here were made during a trip to Florida, but there are no markings on any of the mounts (all gray cardboard), so I can't say for certain.

Flamingos are always a good Florida subject, and these are nicely captured, especially the ones in front of the dark background.

Next is an overview of a swimming pool—probably the one at the motel where the photographer was staying. It's interesting that the diving board was positioned up on a higher platform from the rest of the pool area.

And to wrap up our visit to Florida, how about a little alligator wrestling? I don't know if they still do this for the tourists or not, but that guy had better be careful! I can see lots of cameras visible in the background, but no other 3-D ones! 📷



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

STEREO WORLD

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Front Cover:

Alonzo Bunker No. 11, "Burman
Cart for Missionary Travel."
A Karen child in a view from
"Alonzo Bunker's People and
Scenes in Burmah" by David
Wood.

Back Cover:

From the often overlooked 2015
animated film *The Good
Dinosaur*, recommended in the
"Home Theater 3-D" column by
Lew Warren. ©Disney/Pixar



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

Stereo World (ISSN 0191-4030) is published bimonthly by the National Stereoscopic Association, Inc., PO Box 86708, Portland, OR 97286. Entire contents ©2018, all rights reserved. Material in this publication may not be reproduced without written permission of the NSA, Inc. Printed in USA. A subscription to *Stereo World* is part of NSA membership.

Annual membership dues

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The Shape of A Creature

Who could have predicted in 1954 that the Gill Man of the 3-D *Creature From the Black Lagoon* would, in the next century, be sublimely reimagined as the subject of a science fiction/fantasy love story with the intriguing title *The Shape of Water*? While the Gill Man would be featured in two more films and would become an instantly recognized icon of both 3-D and "monster" movies for many years, who would dare have predicted that his 21st century incarnation would star in a film nominated for an Academy Award?

Editor's View

Comments and Observations

by John Dennis

While *Shape of Water's* creature is sleeker, less scaly and more personable, the lineage is visually inescapable despite vastly better special effects and the nearly complete lack of media references to the earlier films. In fact, *Water* filmmaker Guillermo del Toro has explained that an inspiration for the film was the happier ending he imagined for the creature and the woman character (Julie Adams as Kay Lawrence) when he first saw *Black Lagoon* many years ago. See <https://tinyurl.com/yage942x> and the film's Wikipedia entry under "Production."

A glaringly missing element of course is the third dimension. (It's tempting to imagine a native 3-D *Shape of Water* if it had been made between maybe 2009 and 2013.) But best of all, who in 1954 would have dreamed that *any* version of a Gill Man movie would break the 90 year Oscar losing streak of science fiction films and win Best Picture for 2017? It couldn't happen to a nicer creature.

Burma's Karen People in 19th Century Views

Myanmar has frequently been in the news of late for the worst

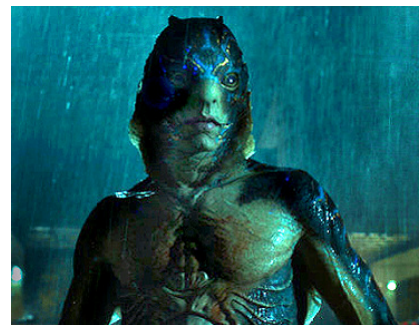
If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of *Stereo World*, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.



1954. ©Universal Pictures

possible reasons, from violent ethnic cleansing to claimed genocidal attacks on the Rohingya minority. This makes our article "Alonzo Bunker's People and Scenes in Burmah" of special interest, as it documents in stereos early western contact with one of that country's other ethnic groups, the Karen, many of whom have also fled Myanmar/Burma due to violent ethnic and religious conflicts.

The "Burmah" spelling of the country's name prior to 1989 is one of the versions found on 19th century British Empire maps, and is the version used by the stereographer. (Others include Bermah, Birmah,



2017. ©Fox Searchlight

Brama and of course Burma.) American Protestant Christian missionaries were active in Burma through much of the 19th century, especially among various Karen subgroups in southern Burma near the Thai border. Their success in converting (possibly 20-30%) and/or educating many Buddhist and Animist Karen people contributed to a growth of Karen nationalism and alliances with the colonial British against the mainly Buddhist Burman majority in the Anglo-Burmese wars. Later, in World War Two, Karen forces aided the British against the Japanese invasion

(Continued on page 28)

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The Poisoned Well

Previous Unknowns have been images that lacked a title, but this Unknown is a title that lacks an image! Although an intriguing image should be valued for its own sake, the intriguing titles on stereo backlists remind us of how much of our precious visual heritage has been lost. The best research resource for these stereo backlists can be found on the NSA Website by selecting "NSA Stereo Lists" and scrolling down to the Stereo Backlists link (<http://stereoworld.org/wp-content/uploads/2017/02/Stereoview-Backlists.pdf>). There are a number of other significant resources listed there and new lists are being added on a regular basis, so please have a look.

The present stereo is a cheerful wintry scene of children in a snow cave that seems wonderfully appropriate for this time of year. The repurposed mount, however, bears the ominously alarming title "Poisoned Well." The Feb. 13, 1878 edition of the newspaper *Argus and Patriot* (Montpelier, VT) reported "Poisoned by Water – Twenty-eight persons have been suddenly stricken down at Richford, and are prostrate, their sudden illness being attributed to drinking water from a well opposite the American House. One death has occurred, that of H.J. Searies, and the remaining members of his family are in critical condition."

On Feb. 16 the *St. Alban's Daily Messenger* reported "There are now forty cases of illnesses arising from the well, and several persons lie in a critical condition. The village is in a state of excitement, and anxiously awaiting a report from the analysis of the water."

And the water analysis? The *St. Alban's Daily Messenger* for Feb. 23 reported "The Richford Poisoned

Well – analysis of the Water. An analysis of the well water which has caused so much sickness in Richford, has been made by Prof. Smyth of Vermont University. The water is clear, colorless, odorless, without sediment and neutral in reaction. Contents: acids, sulphuric and muriatic, were present, the latter in excess: of nitrous acid and nitric acid mere traces. Organic matter was found in considerable quantity. This matter was easily decomposed upon heating and had a very disagreeable stench."

The very disagreeable stench was, perhaps, a telling clue to the real

issues behind the "poison" and the *St. Alban's Daily Messenger* of

Feb. 26 reported "Another Death at Richford. Alice, daughter of Alonzo Button, aged 15, died at Richford at 8 o'clock yesterday morning, of typhoid fever supposed to have been caused by drinking the water of the contaminated well. This is the fourth fatality from the same cause, thus far. A sister older is still very sick, but hopes are entertained of her recovery. Mr. Button lives about two miles out of the village. He is a son of Hiram Button of East Wanton and removed

to Richford about two years ago. The girls and two others attended a party in the village just before this sickness commenced, in a family which resorted to this well and have since refreshed their recollections as to drinking water. Two did not take any and have not been sick. One, the older sister, took a little and is the one above alluded to as still very ill, while Alice drank freely and is dead. If there is any doubt remaining as to the water's being the cause of the prevalent sickness, the case of this family must strongly tend to remove it."

Curiously, there was a report by the *Burlington Weekly Free Press* on March 1, 1878 that "It seems that Prof. Smyth, of the U.V.M., did not make an analysis of the water from the "poisoned well" at Richford, but merely tested it (as requested) for certain specific substances. The "analysis" was a blunder of the Associated Press agent at Richford."

The "American House" on Main Street was the most prominent hotel in Richford at the time, just south of the crossing from the Canadian Border and a heavily patronized stopping place for travelers both north and south. It was most probably the source of the contamination at the well opposite the hotel. When the death certificates were issued the cause seems to have been typhoid

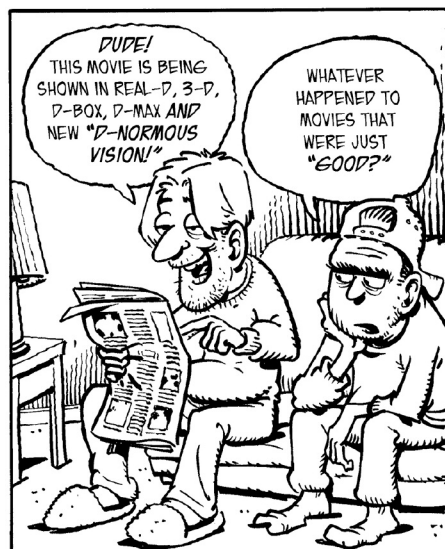
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The Unknowns

Can You Identify the Subjects of these Views?

by Russell Norton

GONE MADDD



by AARON WARNER
3-D by Charles Barnard

www.cartoonistsforhire.com

www.3-dementia.com

Can you identify these stereotypes? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write: Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.

Alonzo Bunker's People and Scenes in Burmah

by David Wood

With Myanmar so often in the news these days, we found these rare views from the mid 19th century of special interest. While Myanmar's better known former name is Burma, the spelling "Burmah" used by the stereographer is just one of four variations found on British Empire maps of the time.

Note: there are references in the text to indigenous groups using some 19th century missionary terminology. (See Editor's View in this issue.) –Ed.

In 1865 Alonzo Bunker was appointed a missionary by the American Baptist Foreign Missionary Society and traveled to Burmah. The Baptist missionaries had been active in Burmah for some 50 years when Bunker arrived but the remote Karen hill tribes had not as yet been approached and the work to get locals to convert to Christianity was in its infancy. Prior to his mission Bunker had received photographic training perhaps in Boston and upon arrival began to take a number of stereoview images of the people and places he encountered in Burmah.

Most of his stereoviews appear to have been photographed with a typical two lens stereo camera but a few of his views show use of a single lens camera. Since these single lens views have numbers early in his view list sequence (Fig. 1), it is likely that some of his initial photographs utilized a single lens until he was able to upgrade his equipment to a two lens stereo camera.

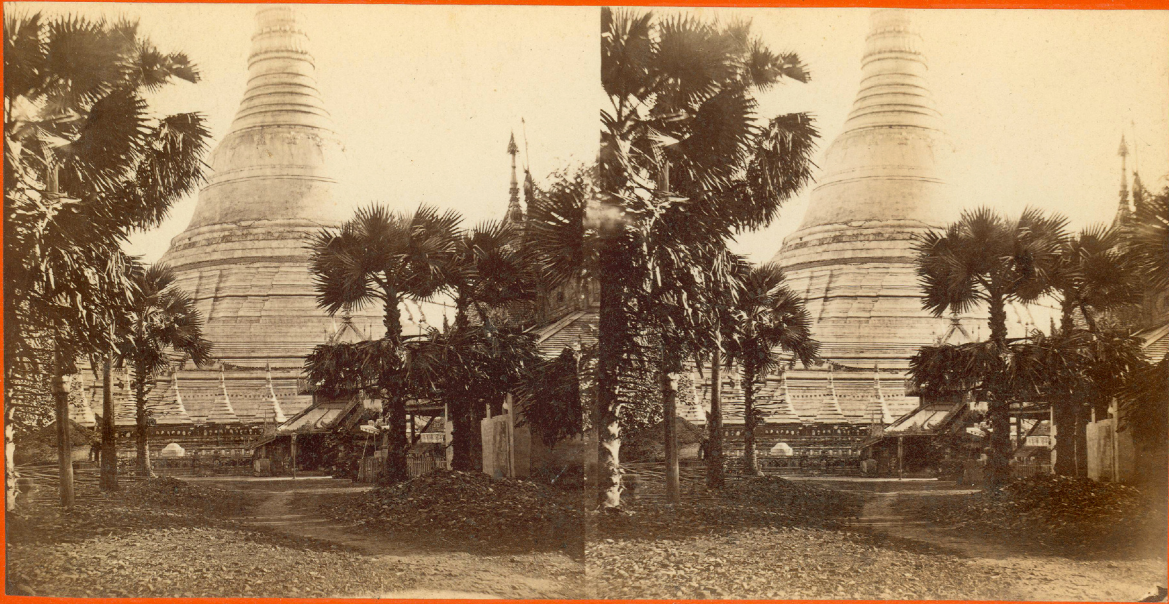
Alonzo Bunker was born in Atkinson Maine and he attended Waterville College, later to be renamed Colby College, and graduated in 1862. He then went to the Newton

Fig. 2. Alonzo Bunker in 1865.



Fig. 1. Alonzo Bunker (no number) "River scene, Raft and boats waiting for the tide."





No. 57. Near view of Shway Dagon Pagoda, on the platform, Rangoon.

Fig. 3. Alonzo Bunker No. 57, "Near view of Shway Dagon Pagoda, on the platform, Rangoon."

Theological Institution and was ordained in 1865. His graduation from the Seminary was commemorated by a photograph taken by Edward L Allen of Boston (Fig. 2).

From *History of the Baptists in Maine* by Burrage, 1904: "He was ordained at East Winthrop Aug. 3 1865 and having been accepted as a missionary of the American Baptist Missionary Union, he was assigned to service at Toungoo, Burma. From Toungoo, as soon as he had command of the language, he pushed out into the regions beyond with the

zeal of an apostle, making his way through deep jungles, climbing high mountains, working among the hill tribes—a frontier missionary, always seeking to make new conquests for the Christ he served."

His work was not without danger. Here is an excerpt from a letter written by Alonzo Bunker's grandson Bill Vinton to the President of Colby College in 1962:

My grandfather Alonzo Bunker graduated from Colby in the class of 1862. With the

centenary of that class coming this next June, I wondered if you would be interested in a bit of his life. He became a missionary to Burma, under the Baptist board. While there, and when still a young man, he went on a trip into the Red Karen hills, an area into which no white man had penetrated and lived to return. He was seized by natives who took him before the head of the tribe and was imprisoned. During imprisonment he displayed such calm that the chief had many talks with him and became converted to Christianity. Willing to release him, the chief recognized he would have little chance to stay alive unless some special protection was granted, had Alonzo Bunker joined with him as blood-brother. A duplicate of the chief's sword was made

Fig. 4. Alonzo Bunker (no number) "Pagodas."





Fig. 5. Alonzo Bunker No. 54, "Marble Idol; Guadama Reclining."

and the two swords were bound together. With the chief & Bunker's arms tied, the two swords were driven between their wrists and the blood allowed to flow. With the duplicate of the sword as a "passport" my grandfather was free to pass throughout the area with safety.

His stereoviews of Burmah have either manuscript titles on the back or view lists with numbers 1 to 41, First Series, and numbers 42 to 82, Second Series. The backlabel has the general title "STEREOSCOPIC VIEWS, People and Scenes in Burmah, Taken by Rev. A. Bunker." There are some views with a printed title at the bot-

tom front of the mount (Fig. 3). Since many of the manuscript titles seem to be different from any of the numbered titles, Bunker likely produced from 100 to 200 different stereoview images during his missionary work in Burmah.

The stereoviews were likely produced in Boston since they were available for sale by the Women's Baptist Missionary Society located there. Most of the views were on card stock with an orange front and a pink back. Since views are also

seen with Blue, Green, Tan & Yellow mounts, the production was not controlled for uniformity.

More information on his views was in the *Baptist Missionary Magazine*, November, 1879:

"A peep into Burmah-By means of the stereoscopic views and other photographs prepared by Rev. A. Bunker, and for sale at the Missionary Rooms in Boston, we may see the very boats and carts used by our missionaries in traveling, their dwellings and those of the natives, and the people themselves. The price for the best pictures is \$2. per dozen

Fig. 6. Alonzo Bunker No. 26, "Entrance to an Idol House, to Show Carving."

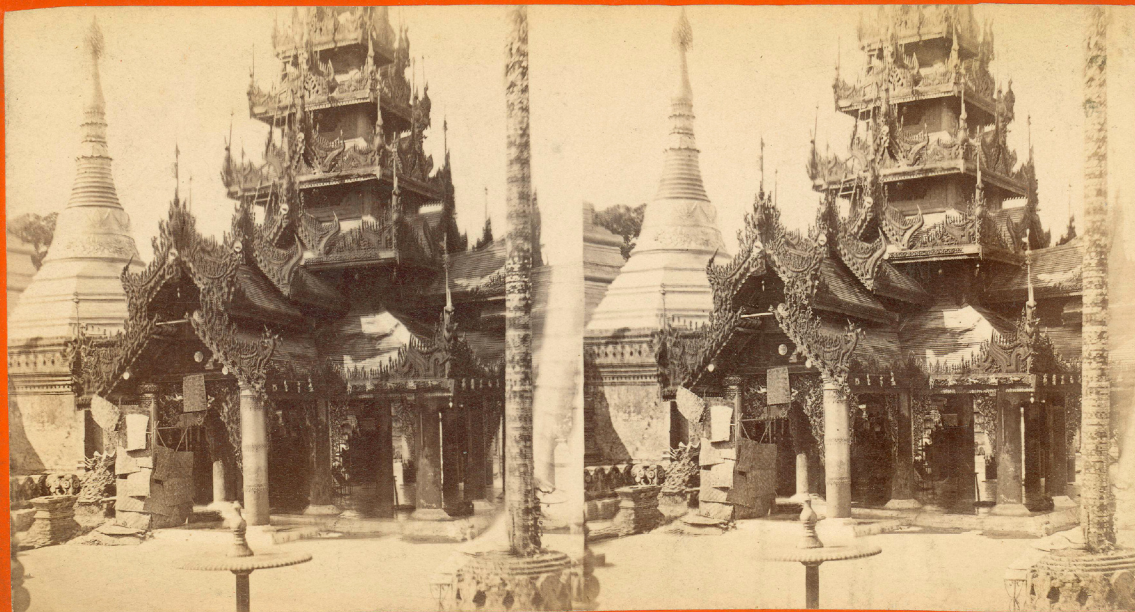




Fig. 7. Alonzo Bunker (no number) "Red Karen Women."

or 20 cents each; for the same pictures, slightly inferior in workmanship \$1.50 per dozen or 15 cents each. Orders for the pictures, or for copies of the list, and may be sent to Miss M. E. Clarke, Missionary Rooms, 28 School Street, Boston, Mass."

The content of the stereoviews include many scenes of Pagodas (Fig. 4), Idols, (Fig. 5) and Idol Houses (Fig. 6). There are also scenes of the Karen natives (Fig. 7) and their Villages (Fig. 8). There are Griffins (Fig. 9) and Dragons (Fig. 10). There is even a view of a Burial Ground (Fig. 11). The missionaries traveled by

river (Fig. 12) and land (Fig. 13). One of the most remarkable views shows a "Missionary preaching to the heathen" (Fig. 14). These views were likely selected to appeal to customers back in the US. The sales of the stereoviews would have supported the mission activities.

Bunker returned to the United States several times during his career. Upon returning in 1878, he gave a series of illustrated lectures about his work in Burmah. From the *Colby Echo* July 1878:

"Rev. A. Bunker, for the past 12 years laboring as a missionary in Burmah, has returned to this country on account of impaired health".

Colby Echo December 1878:

Reverend Alonzo Bunker, Missionary to the Karens Of Burmah has lately been giving an illustrative lecture on that country. While in Burmah he took a large number of photographs of towns, villages, mission stations, schools, idol houses, pagodas, and especially of the people, Burmese and Karens. The negatives of these photographs he has with him, and by mean of a stereopticon, the pictures are thrown on a large screen, giving us faithful representations of

Fig. 8. Alonzo Bunker No. 4, "Gaicho Karen, Heathen Village; Toungoo."





Fig. 9. Alonzo Bunker No. 50, "Buddist Griffins or Representations of Guardian Spirits."

scenes in that far-off land, illustrating the work in which our missionaries are engaged. Mr. Bunker is doing a great service in thus making our Churches better acquainted with our mission work. All those who attend are greatly interested and profited by his lecture. He makes no charge for the lecture, but relies on the freewill offerings of those present to meet his expenses. What he receives above this is devoted to the support of a Karen boy, whom he has brought to this country to be educated.

Following this he returned to Burmah. Finally, in 1903 he returned to the US because of ill health.

While in Burmah he had written a book, *Soo Thah, A Tale of the Making of the Karen Nation* that was published in 1902.

Soo Thah is Bunker's story of one of the early Karen converts to Christianity. It describes his upbringing and early belief system, which was that all things were subject to the will of evil spirits, and describes the ways the Karen people needed to appease them. When Soo Thah was in his teens his village was visited by missionaries bringing the word of

God. He enthusiastically learned about Christianity through bible teachings that were translated into the Karen language. Soo Thah went to other villages to study under some of the native preachers, ultimately being baptized as a Christian and moving to a distant city to continue study at the Bible school. At age 23 he completed his studies and was appointed a teacher in a frontier village between the country controlled by the English, and that of the independent tribes beyond. He married and he and his wife moved to the frontier village where there was great

Fig. 10. Alonzo Bunker (no number) "Tank made by a dragon coiled around it."





Fig. 11. Alonzo Bunker (no number) "Red Karen burial ground."

danger from some of the tribes in that area who were savage and often raided the village for captives. After having established a church there, Soo Thah then went alone to the Red Karen village that had the worst reputation among the hill tribes. After having been accepted there he was able to bring the missionaries to the village including Alonzo Bunker & his family. Since the trip was long and difficult the young men of the party carried Bunker's two small girls.

The story continues with Soo Thah helping build a number of churches for use by the Christian converts.

The last part of the book describes the insurrections and civil war in Burmah during 1880s and the impact that the Christian Karens had in aiding the British in overcoming the Dacoit rebels. A high officer of the government stated "But for the loyalty and courage of the Karens, the rebel Burmese Shans would, in all probability, have overrun lower Burma."

In 1905 he published *Sketches from the Karen Hills*. *Sketches* was essentially an autobiography. Bunker begins

that in early 1866 he and his wife arrived in Burma and he was assigned to work with the Red Karens. Initially he dealt with other local Karen tribes near Toungoo until in late 1868 he and another missionary traveled hundreds of miles to the Northeast through dense forests and jungle, inhabited by wild tribes of Karens. He goes on to describe how, over many years, he established Christian schools (Fig. 15) and churches (Fig. 16) throughout the territory that was previously unexplored.

Fig. 12. Alonzo Bunker No. 18, "Burman Boat, for Missionary Travel."





Fig. 13. Alonzo Bunker No. 11, "Burman Cart for Missionary Travel."

In the fall of 1899 Bunker was on furlough in America when he received several letters from Burma. The writers wanted his help in establishing a Mission in the remote town of Loikaw. As a result, Bunker, together with Rev. Truman Johnson M.D. took up the cause and returned to Burma in early 1900. The Mission was founded successfully and several years later Bunker was forced to return to America the last time because of poor health.

Also in *Sketches*, Bunker describes the wildlife in the remote regions. "Among the more harmless animals

were the black and brown bears, several kinds of deer, the elk, and occasionally the bison. The dreaded tiger and leopard were also occasionally met. Moreover, wild hogs roamed through the forests in search of fruit, while troops of monkeys formed a constant source of amusement to the visitors". Then he goes on to describe his experiences with the many snakes, both harmless and poisonous.

From *The Colby Alumnus*, Volume 1, Number 4, Page 131, May, 1912

obituary for Alonzo Bunker D. D. who died March 8, 1912:

In the death of Dr. Alonzo Bunker on March eighth Colby lost one of her most honored sons. Dr. Bunker was born in Atkinson, Maine, January 30, 1837. He graduated from Colby in 1862, in the class with Hon. George Gifford, Dr. E.W. Hall, Hon. R.C. Shannon, and other men of like caliber. From Colby he went to Newton Theological Institution. While a student at Newton he was appointed a missionary of the American Baptist Foreign Missionary Society, and soon after graduation sailed for Burma.

Dr. Bunker's long years of labor among the Karens, first at Toungoo and later at

Fig. 14. Alonzo Bunker (no number) "Missionary preaching to the heathen."





Fig. 15. Alonzo Bunker No. 5, "Group of Shan Christians and School-boys."

Loikau, revealed the strong personality of the man. Much of his work was pioneer work, among tribes where the gospel had never been preached before, and his success was remarkable. For years with an indomitable energy he traveled among the wild mountain passes, preaching to the savage tribesmen, often in peril of his life from wild beasts and almost equally wild men.

A friend has said of him: "Dr. Bunker was of a genial, hopeful, earnest and enthusiastic disposition, which gained him warm friends wherever he was. The cordial tones of his peculiarly sweet and vibrant voice still linger in our ears." Another has said that Dr. Bunker by his labors almost created a Karen nation from the wild tribesmen of the hills.

In the midst of his busy days of preaching and establishing mission stations Dr. Bunker found time for writing numerous books in Karen. Among them were a life of Christ in Sgau Karen, and Catechisms in Gaicho Karen and Karennee, as well as translations of Davies's *Euclid* and Foster's *Story of the Bible* into Sgau Karen. Two books in English also came from his pen, "Soo Thah," a remarkable story of Karen life, and "Sketches from the Karen Hills."

In 1903, Dr. Bunker returned to the United States because of ill health, worn out by his long continued labors. He hoped to be able to return to Burma, but increasing fee-

bleness made that impossible. He is survived by his wife and three daughters, one of whom is the wife of Rev. Sumner R. Vinton, also a missionary of the American Baptist Foreign Mission Society.

We do have one mystery card in our collection. This view is on a yellow mount and is "No. 50 Buddhist Griffins or Representations of Guardian Spirits." The reverse has a back imprinted "Bunker, Artistic Photographer, Dayton, O". Alonzo Bunker is not known to have published views other than the 82 card

(Continued on page 17)

Fig. 16. Alonzo Bunker (no number) "Karen chapel."



Blade Runner 2049 and Coco Top 2018 Lumiere Awards

Warner Bros' feature *Blade Runner 2049* won awards for Best Live Action 3-D Motion Picture, Best Live Action Motion Picture Stereography and Best 2-D to 3-D Conversion (with Stereo D) at the 2018 Lumiere™ Awards, presented by the Advanced Imaging Society (AIS). Disney-Pixar's *Coco* took a pair of awards—Best 3-D Animated Motion Picture and Best Animated Motion Picture Stereography—at the event held Feb.

12 in the Steven J. Ross Theater on the Warner Bros. lot in Burbank.

The Lumiere Awards are coveted by the creators—companies as well as individual artists—who are leading innovations in 3-D, Virtual Reality, Augmented Reality, High Dynamic Range (HDR), and other technologies that are expanding possibilities in visual entertainment. "It was a brilliant night, celebrating amazing work that showcases the creativity and innovation that marks this community," AIS President and CEO Jim Chabin said. "Each year, the work gets more spectacular and the creators and productions up for awards grows larger. We're so proud of the work this group created, and we can't wait to see what comes next."

The Harold Lloyd Award went to Darla K. Anderson, producer of Disney-Pixar's *Coco*, *Toy Story 3* and other animated hits. Harold Lloyd's granddaughter, Suzanne Lloyd, said

of Anderson, "Like my grandfather, who moved global audiences with heart and humor, Darla has also shown a steadfast commitment to powerful storytelling, as *Coco* so clearly demonstrates." A short 3-D clip of Harold Lloyd Stereo Realist slides prepared for projection by Eric Kurland was shown.

The Charles Wheatstone Award went to Sony Corp. for delivering world class technology to storytellers, from HD Cameras to HDR Monitors, 4K Projectors, 4K Flat Screens, and millions of PlayStation VR Headsets.

NewViews
Current Information on Stereo Today
by David Starkman & John Dennis

Film Awards

Best Motion Picture Live Action:
Blade Runner 2049

Best 3D Motion Picture Live Action & Stereography: *Blade Runner 2049*

Best 2D TO 3D Conversion: *Blade Runner 2049*

Best 3D Animated Feature: *Coco*

Best Stereography Animated Feature: *Coco*

Best 3D Scene of the Year: "Be Our Guest" from *Beauty and the Beast*

Best 3D Documentary: *Amazon Adventure*

Best 3D Short Animation: *Chrysalis*

Best Use of HDR in an Animated Motion Picture: *The LEGO Batman Movie*

Best Use of HDR in a Television Program: *Chef's Table*

Best Use of HDR in a Live Action Motion Picture: *Atomic Blonde*

Best VR Location Based Animated Short: *Tree*

Best VR Documentary: *Sensations of Sound*
VR – Documentary Jury Prize: *The Last Goodbye*

Best VR Brand Experience, Film:
Spider-Man: Homecoming VR Experience

Best Brand Experience, Sports:
F1 Experiences

Best VR Brand Experience: *Born in Baja*

Best VR Game: *Rick and Morty: Virtual Rick-ality*

Best Sports VR Experience: *Take Every Wave: Laird in VR*

Best Music VR Experience: "One At A Time", Alex Aiono feat. T Pain

Best Location Based VR, Animated: *Raising A Rukus*

Best Live Action VR: *Rose Colored*

Best Augmented Reality Experience: *Altered Carbon*

Best VR Animated: *Asteroids!*

Best VR Science Experience: *A Journey Through the Milky Way*

The Advanced Imaging Society has also announced the 10 honorees for the 2018 Technology Awards and the 13 women who will receive the AIS's Distinguished Leadership Award. "Our latest class of ten Technology Awards honorees and our timely recognition of 13 women receiving our Distinguished Leadership Award encompass familiar names along with recent discoveries, all of which represent the most creative, productive and forward-thinking efforts in visual technology and emerging content," said Jim Chabin, President and CEO of the AIS.

Technology Awards

Boris FX – Mocha VR: A plug-in that features a native 360° optimized workflow



Maureen Towey, left, with Best VR Documentary Lumiere for *Sensations of Sound* which she produced for the New York Times. Suzanne Lloyd, center, gave out the Harold Lloyd Award. Buzz Hays, right, was the main host and MC at the beginning and end of the ceremonies.

(Lumix 3D1 stereo by David Starkman)

to simplify cinematic VR post-production.

Dashwood Cinema Solution – 360VR

Toolbox: Enables previewing 360-degree spherical footage in the Oculus® Rift DK2.

Dolby – Vision Professional Tools & workflow: Brings color, contrast and brightness to HDR viewing experience.

Fraunhofer Heinrich Hertz Institute HHI – 3D Human Body Reconstruction: Creates complete and highly realistic 3-D VR reconstructions of people in motion.

HaptX – Gloves: Bring realistic touch, force feedback, and motion tracking to VR.

i8 – Holo: A volumetric video technology company that enables people to experience realistic human content and each other through holograms.

Lytro – Immerge: Light Field solutions for cinematic VR, providing true presence for live action.

Microsoft – Mixed Reality Capture Studios: Records holographic video of dynamic people and performances.

3D Live – Holographic 3D LED Display Systems: Helps venues, artists and brands provide immersive entertainment via its LED display product.

Tiledmedia B.V. – Clear VR: A VR360 and panoramic streaming solution delivering a VR experience that approximates reality.

Distinguished Leadership Awards

Victoria Alonso, EVP, Physical Production, Marvel Studios

Annie Chang, VP, Media Platforms, Universal Studios

Vicky Colf, Chief Technology Officer, Warner Brothers Entertainment

Ashley Crowder, CEO, Co-Founder, Vntana

Poppy Crum, Chief Scientist, Dolby Laboratories

Karen Dulfino, Executive Producer, Google Spotlight Stories

Marcie Jastrow, SVP Immersive Media, Head of the Technicolor Experience Center, Technicolor

JoAnne Kim, Feature Post Production Technology, Legendary Entertainment

Cindy McKenzie, CIO, Deluxe Entertainment Services Group

Esther Pearl, Founder and Executive Director, Camp Reel Stories

Nanea Reeves, CEO, Co-Founder, TRIPP, Inc.

Kathleen Schroeter, Head of Marketing, Video and Wireless, Fraunhofer Heinrich Hertz, Berlin

Bettina Sherick, SVP, Consumer Insights and Innovation, 20th Century Fox

14th Annual LA 3-D Movie Festival Winners

3-D SPACE, Stereo Sisters, and the LA 3-D Club have announced the winners of The 14th Annual LA 3-D Movie Festival, showcasing the best independent stereoscopic 3-D filmmaking from around the world. The festival took place Dec 16 -17, 2017 at the Downtown Independent Theater in Los Angeles and featured over 20 independent 3-D short films, including 11 student produced films; the 58th Hollywood International Exhibition of Stereoscopic Photography; and a 10th anniversary screening of the groundbreaking stereoscopic concert film *U23D*, plus discussion with the film's producer, Steve Schklair.

Festival Awards were announced at the Closing Night Ceremony by LA 3-D Movie Festival director and 3-D SPACE executive director Eric Kurland and Stereo Sisters founder Shannon Benna. Top films were selected by audience ballot and by special jury. Award winners were presented with the traditional Ro-Man trophy of the LA 3-D Movie Festival, Stereo Sisters' Golden Mirror Trophy and an assortment of valuable prizes from festival sponsors Berezin Stereo Photography Products, the London Stereoscopic Company, and Lucidcam.

The 3-D Shorts Award winners were selected by audience ballot and were presented to three recipients. The First Place Golden Ro-Man Trophy was presented to *Anitya* by Ikuro Nakamura. [See SW Vol. 43 No. 3 page 7.] *Anitya*—impermanence in Sanskrit—is one of the essential eastern philosophies. Shot in numerous locations around the world, this film compiles series of continuing human activity, a reminder that all temporal existence will be forgotten without exception.

Second Place was awarded to two films which tied for that honor. *Stereo (A Love Song To 3D)* and *The City Quakes, The San Francisco Earthquakes Of 1906 and 1989*, both by



From *Deadline (The Magician)* by Andi Wenzel, winner of the Stereo Sisters Golden Mirror Award for Excellence in Student 3-D.

Robert Bloomberg. *Stereo (A Love Song To 3D)* is a musical tribute to classic 1950s 3-D movies, featuring animation and video set to an original song written and performed by the filmmaker. [See SW Vol. 43 No. 3 page 10.] *The City Quakes* is a historical show featuring rare stereo images of the San Francisco earthquake and fire of 1906, as well as the 1989 Loma Prieta earthquake.

Third Place went to *Drift* by Claudia Kunin. Animated from still photographs, *Drift* attempts to explore the subconscious mind of a woman as she lays somewhere at the borders between life and death. [See SW Vol. 43 No. 3 page 8.]

Ikuro Nakamura was also the recipient of this year's Ray Zone Award for Excellence in 3-DIY for his body of work. Named for festival co-founder Ray "3-D" Zone, who passed away in 2012, the award celebrates what Zone described as "fiercely independent do-it-yourself 3-D filmmaking." Nakamura is a stereo filmmaker whose award-winning 3-D shows have been presented worldwide. He will receive a 180° stereoscopic VR camera courtesy of Lucidcam.

The Stereo Sisters Golden Mirror Award for Excellence in Student 3-D was presented to Andi Wenzel for his work entitled *Deadline (The Magician)*. Produced as a master's degree thesis film at Hochschule Mainz in Germany, the film is a scenic 3-D music video for the song *Deadline* of the rock band January, in the style of Film Noir and Graphic Novels. "A famous magician is eagerly looking for his helper and lover, who disappeared without a trace decades ago after a failed spell." [See a 2-D teaser at vimeo.com/175934008.]

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

A 3-D Feast at SD&A 2018

On January 29, 2018, a selection of 26 3-D films was showcased at the Hyatt Regency San Francisco Airport hotel as part of the 29th annual Stereoscopic Displays and Applications (SD&A) conference 3D Theater Session. Attendees, including some of the world's foremost experts in stereoscopic imaging technologies, were treated to a wide selection of 3-D content from major studios to researchers to talented individuals around the world.

In order to reward and recognize the high-quality work that is being conducted in this field, the producers and judges of the session have announced the following Best-of-Show award winners:

Best-of-Show Live-Action

Formosa 3D directed by Charlie Chu and produced by Studio Gene Young 3D Image Co., Ltd. (Taiwan). From the vibrant sea world to lush terraced fields, to mountain landscapes, to tropical fish and butterflies; from the oil-paper umbrella master, the drum-maker, the feather duster craftsmen, and the tea-picking workers; *Formosa 3D* records exquisite scenes, and traditional craftsmen to remind us of the beauty of Taiwan. For more, visit formosa3d.com and click on the blue box at upper right.

Best-of-Show Animation

Stereo: A Love Song to 3D by Robert Bloomberg (motion graphics and co-animator, Pad McLaughlin) is a musical tribute to classic 1950s 3-D movies, featuring animation and video set to an original song written and performed by the filmmaker. [See SW Vol. 43 No. 3 page 10.]

3-D Films Exhibited in the Competition Category

An Alternate Geometry of Nature:
John Hart (USA)

Anitya - Impermanence:
Ikuo Nakamura (USA)

Ba Dai Tou: Neoscape (USA)

Canine Soldiers: The Militarization of Love:
Nancy Schiesari (USA)

Crooked Billet: Richard Connew (UK)

Deadline (The Magician):
Andi Wenzel (Germany)

Demented Dancing Doohickies:
Steve Segal (USA)

Formation of a Massive Dark Matter Halo in the Bolshoi-Planck Cosmological Simulation:
Simulation: Anatoly Klypin & Joel Primack; Analysis & Visualization: Peter Behroozi, Christoph Lee (USA)



From *Formosa 3D* by Charlie Chu, Best-of-Show winner in the Live-Action Category.

Formosa 3D: Charlie Chu (Taiwan)

Gentle Storm: Ikuo Nakamura (USA)

Man and Wife: Hyunwoo Kim (South Korea)

On the Rails: Episode 1 - Montauk:
E. James Smith (USA)

Sombre Flame: Aleksey Osipenko (Russia)

Sonora Paramotoring:
John Hart and Todd Martin (USA)

Stereo: A Love Song to 3D: Creator and star: Robert Bloomberg; Motion graphics and co-animator: Pad McLaughlin (USA)

Tuschinski Dream: Director: Jérôme Diamant-Berger; Producer: Olga Prudhomme-Farges; Stereographer: Fabien Remblier (France)

3-D Films Exhibited in the Demonstration Category

Angry Boy, Making of:
Alaric Hamacher (South Korea)

Cars 3: Pixar Animation Studios (USA)

Cease Fire (1953): Kino Lorber; restored by 3-D Film Archive

Fire Water Works: Peter Rose (USA)

Lou: Pixar Animation Studios (USA)

Moana: Walt Disney Studios (USA)

New Jersey Transit: Peter Rose (USA)

Terminator 2 (1991): Lightstorm Entertainment

Those Redheads from Seattle (1953): Kino Lorber; restored by 3-D Film Archive

Zootopia: Walt Disney Studios (USA)

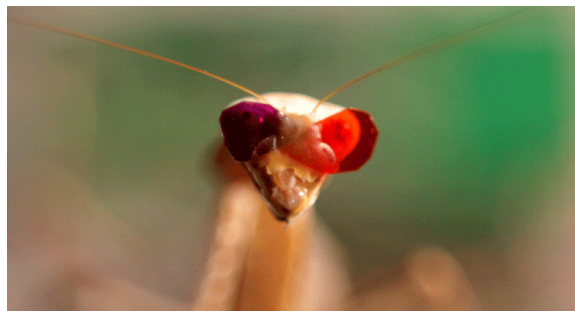
Judges at this year's event were Dan Sandin from the Electronic Visualization Lab at University of Illinois at Chicago, and Eric Kurland from 3-D Space.

About SD&A

The annual Stereoscopic Displays & Applications (SD&A) conference is the world's premier conference for 3-D innovation. It is the largest and longest-running technical conference dedicated to the discussion of stereoscopic 3-D imaging topics. The next conference will run January 13-17, 2019 near San Francisco. The 3D Theater Session will take place January 14. More about the SD&A conference is at stereoscopic.org and more about the SD&A 3D Theater Session is at stereoscopic.org/3dcinema.

Movement Motivates Mantises

Research into the stereo vision capabilities of the preying mantis has continued at the University of Newcastle, where Dr Jenny Read pioneered the use of tiny polarized 3-D glasses by the insects and wrote the article "Man, Mantis and Machine: The Computation of 3-D Vision" for the July/August 2014 issue of *Stereo World*. Recently, several mainstream news outlets picked up on the latest research, which now involves color filters, but not necessarily just tiny versions of what would be your first choice for viewing anaglyphs.



A mantis wearing experimental color filters applied with beeswax. (Note the apparent density difference between left and right filters.) (Photo, Newcastle University)

When presented with dots on a screen that, through the glasses, appeared to move in completely opposite directions, the mantises seemed to rely on the movement itself to determine the distance of

(Continued on page 17)

Stereo for Ears and Eyes

60-Year-Old Article Emphasizes Similarities

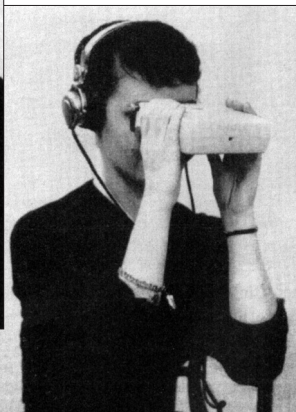
by Mark Willke

As part of their 60th anniversary celebration, *Sound & Vision* magazine has begun reprinting articles from the early days of their existence. Founded in February 1958 as *Hifi & Music Review*, the magazine has gone through several name changes and at least one merger with another publication over the years, but continues to cover audio and video technology and the equipment that can bring it into the home.

While recently flipping through the February/March 2018 issue, I did a double take as I thought I saw a photo of a woman holding a stereo camera! It turns out that it was part of a reprint of an article from the very first issue of the magazine (February 1958) entitled “Straight Steer on Stereo” by Robert Cobb. The title of the article referred to stereo audio, which had existed for decades in the experimental and theatrical domain but was just starting to become practical for the home. But there is plenty of discussion about stereo photography included as well, which was used to explain the idea of two similar but separate sound channels that could be heard by a person’s two ears to add realism not possible with a single audio track.



These images were part of the article “Straight Steer on Stereo” that originally appeared in the February 1958 premiere issue of *Hifi & Music Review*, which still exists today as *Sound & Vision* magazine. The third image seems like a 1958 precursor to today’s virtual reality, with the woman immersed in stereo imagery and stereo sound!



At that time, stereo photography had already been enjoying a resurgence with the introduction of the Stereo Realist nearly a decade earlier. Enough of the general public must have been aware of it that it could be used as an analogy for the idea behind stereo sound.

“Almost all of us perceive the world around us through two ‘channels’: two eyes and two ears. If you cover one eye with your hand, the third dimension drops out—almost as if ‘reality’ were painted on a stage backdrop. What you lose, actually, is your ability to see ‘around’ things, to place objects in their proper perspective and depth. The same kind of thing happens when you plug one ear. The radiator hissing in the next room continues to hiss, but you can no longer get a clear idea of how far away and in which direction it is from your ear. So it seems that the reason for our having two eyes and



two ears is not only to enable us to see and hear things, but also to give us the ability to perceive their location in space.”

At the time the article originally appeared, the world of recorded sound in the home was apparently quite two-dimensional. There is discussion of the current availability of pre-recorded

stereo tapes, but stereo disks [records] were still under development for introduction in the near future, as was stereo FM radio broadcasting.

The article mentions continuing advances in photography with the improvement of cameras and film over time, plus the introduction of color film. “Yet only the appearance of the ‘two-eyed’ stereo camera has enabled us to make pictures of what we see in the way we really see it with both our two eyes. Using two lenses, the stereo camera actually takes two slightly different photographs of the same thing, which we later see as one composite picture through a stereo viewer, with a sense of realism and depth that is impossible with an ordinary camera.” The article then goes on to explain that stereo sound can provide a similar sense of realism compared with single-channel mono sound and there is much discussion about how to go about adding stereo sound to your home.

I find it interesting that stereo photography was once so popular that it could be used to explain the idea behind stereo audio!

Sound & Vision subscriptions and back issues are available at www.soundandvision.com.

View-Master: Stable and Still Very Much Alive!

by Sheldon Aronowitz

When Basic Fun was granted the View-Master production license by Mattel/Fisher Price about five or six years ago, I would meet with them yearly at the mid February New York City Toy Show at the Javits Center, as well as at their corporate offices in New York City and Fort Lee, NJ. They have since merged with The Bridge Direct and relocated to Florida. At these meetings I would be briefed about their View-Master products both in production and in the planning stages. I would then report back to members of the NSA through articles in *Stereo World*.

The first few years were quite promising with many different viewers and titles, as well as special projects such as the two different New York City box sets which I encouraged them to produce and for which I provided 3-D images. This was a very successful set and each had a specially designed viewer. Basic fun was also interested in producing custom sets and produced a special viewer and reel for the Chicago Cubs.

Although Basic fun produced hundreds of other toy products, View-Master seemed to be their primary focus. Many mock-ups and prototypes were designed, and most had their own unique, specially designed viewer to go along with the reels. All of this was prominently displayed at the Toy Show, taking up most of the space at the very front of their booth. It was amazing, and passersby could not help but stop and look. Basic Fun's vast array of other toys was relegated to the inside of the booth, out of sight. The future of View-Master looked quite bright indeed!

Well, those were the good old days. None of the planned VM products were produced, and new titles were few and far between. The production and distribution became overwhelming and the licensing fees became prohibitive. (The fees paid by Mattel/Fisher Price proved too costly for a smaller company like Basic Fun.)

Three years ago the previously large, front-of-the-booth View-Master displays were scaled down to a few shelves inside the booth. The future of View-Master looked dismal. My *Stereo World* report in 2016 was titled "View-Master on Life Support - Prognosis POOR" (SW Vol. 41 No. 5). In 2017 there was some improvement and my article then was titled "View-Master Off Life Support - Prognosis GUARDED, But Slight Improvement Noted" (SW Vol. 42 No. 5).

I didn't know what would await me this year. I was quite happy and surprised when I approached the Basic Fun booth in February and saw that the View-Master display, although small, was prominently displayed at the front of the booth again, for all the thousands of buyers



The newest Basic Fun View-Master title is *Endangered Species* from the Discovery series.

Side wall of the Basic Fun booth at the February 2018 New York City Toy Show. (Photos by the author)



at the show to see as they passed by. The products were few—but well presented, consisting of the Discovery titles packaged with two reels plus viewer on a hanging card. The newest title is *Endangered Species*. Basic Fun plans to run additional titles under the Discovery theme. *Space Exploration*, *Safari*, *Dinosaurs*, and *Marine Life* being the other four titles which currently exist. Titles dealing with themes such as movies, TV shows, etc. are not in the near future plans due to prohibitive licensing costs, nor are scenic titles due to lack of photographic staff and other associated costs. I feel that the present direction is both viable and realistic.

I met with Stephanie Berrios, the Sr. Director of Marketing for Basic Fun. She told me that sales are good, despite neither Target nor Toys R Us carrying the product. The primary outlets are Amazon and a large number of, according to Ms Berrios, "mom and pop" shops across the country.



Stephanie Berrios, Director of Marketing for Basic Fun at the February 2018 New York City Toy Show next to the Endangered Species display.

The price is certainly affordable—\$5.00 wholesale with a suggested retail of \$9.99—but prices on Amazon range from a low of \$9.99 to the upper \$20s.

The other Basic Fun View-Master product is their boxed gift set of three reels and viewer sold by Schylling Toys—who contracted for Basic Fun to make this gift set only for them. I spoke to Schylling and

Boxed gift set of three reels and viewer made for Schylling Toys, seen here at the Gift Show.



they said they are doing extremely well with this set. It was displayed in the Schylling booth, both at the Toy Show and at the Gift Show a week prior. They have been selling this set for over three years and sales remain strong. The remains of the three reel Discovery packets are also sold by Schylling.

So, after almost 80 years—View-Master is still out there! How many other companies, toy or otherwise, can make that claim?

I look forward to more exciting news for View-Master next year. 📺

Alonzo Bunker

(Continued from page 11)

series and the other views with manuscript titles. However, this view clearly uses one of his images.

Acknowledgements

Annie Roten, for use of her photo of Alonzo Bunker upon his graduation from The Newton Theological Institution.

Erin Rhodes and Ling MacLean of Colby College, for their extensive information about Alonzo Bunker.

Tex Treadwell, whose collection of Bunker stereoviews formed the basis of the author's collection.

Paula R Fleming, whose encouragement and technical advice is greatly appreciated.

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Sketches from the Karen Hills, published in 1905. 📺

NewViews

(Continued from page 14)

the object. According to Dr. Read, "We thought that would be very disruptive, but they were still completely able to work out where the object is. We were really surprised by that. It's not how I would build a stereovision system." Even dots that moved up in the right image but down in the left resulted in mantis strikes.

It's as if the very limited brain of a mantis can detect depth via some sort of omnidirectional Pulfrich sense triggered by movement. Whatever the case, learning more about the secrets of mantis vision may eventually provide depth perception concepts for use in miniature robots, requiring less processing power than human style vision.

For more, see

<https://tinyurl.com/y9bemzdw> or

<https://tinyurl.com/ycjhac89>. 📺

3-D Brings Animation Home

We live in a world of movement. Especially outdoors everything seems to be moving. If someone is very active we say that they are “animated.” Animation developed after drawing and before cinematography. Early efforts at animation predate all motion capture technologies.

Animation is the art of manipulating drawings or objects in such a way that they convey realistic motion. Animation comes in many forms. Arguably the earliest examples of animation occur in cave drawings—animal drawings with lines on either side of their legs indicating motion. Shadow play involving two dimensional puppets behind a translucent screen manipulated by puppeteers showed early motion. Later the same principle was involved using a magic lantern to project the shadow images.

In 1833 the phenakistiscope showed that motion could be implied by using the stroboscopic principle of modern animation. In effect it showed one drawing of a moving object after another slightly



Phenakistiscope disk.

by John Barnes Linnet as the kineograph in 1868. The idea behind the flip book is a series of pages with drawings on the border. Each drawing is slightly different from the previous drawing. The animation is achieved by holding the book in your hand and flipping the pages as you watch.

In 1877 the praxinoscope improved on the zoetrope by placing mirrors in the middle of the drum instead of the slits on the drum. The

viewer looked over the drum at the mirrors which alternately reflected the images on the paper strip. One mirror per image

rotating gave the stroboscopic effect necessary to see the animation. Charles-Emile Reynaud used this principle to develop his Theatre Optique in 1888. This process used long loops of hand-painted images wound on reels and projected using a mirrored praxinoscope with magic lanterns doing the projection.

The earliest example of stop motion animation was *The Humpty Dumpty Circus* in 1898. Stop motion involves puppets made of a moveable material like clay or rubber with a metal armature inside to hold the movement. The film is shot one frame at a time with small movements between each frame. [See also SW Vol. 16 No. 2 page 4.]

Willis O'Brien was the first stop motion super star with his creation of the creatures of *The Lost World*, (1925) and the famous gorilla in *King*



Victorian praxinoscope.

Kong (1933). O'Brien's protégée, Ray Harryhausen, won the Gorgon E. Sawyer Award at the 1964 Oscars for his body of stop motion work including *The Beast from 20,000 Fathoms* (1953), *20 Million Miles to Earth* (1957), *The Seventh Voyage of Sinbad* (1958), *Jason and the Argonauts* (1963), and *Clash of the Titans* (1981) his last of sixteen movies.

In 1975, Aardman Studios began and has specialized largely in stop motion television and movie projects. The English company has produced stop motion films like *Chicken Run* (2000), *Wallace and Gromit: The Curse of the Were-Rabbit* (2005), and *The Pirates! Band of Misfits* in 3-D (on Blu-ray 3D)(2012). Lucasfilm studio used stop motion for many of the effects seen in the early Star Wars films.

Another well-known stop motion animation house, Laika Entertainment, LLC, began in 2005 in Hillsboro, Oregon. It was the outgrowth of the older Will Vinton Studios. Since becoming Laika they have produced *Coraline* (2009), *ParaNorman* (2012), *Box Trolls* (2014) and *Kubo and the Two Strings* (2016) with Universal through their Focus Features subsidiary. All were produced and distributed in 3-D and are available on 3D Blu-ray.

By 1902 film was replacing the paper loops and early filmmakers experimented with stop motion animation. In 1908 Emile Cohl's *Fantasmagorie* became the first known animated film using hand drawn (traditional) animation. The 1910s saw

Home Theater 3-D

3-D Video for your Living Room

by Lew Warren

different drawing quickly replacing the last drawing. This was accomplished with slits at the edge of the disc with the viewer looking through the slits at the images on the disc in a mirror. Incidentally this idea preceded the modern “gif” since both show a short repeatable action.

In 1866 the zoetrope put the drawings in a strip inside a drum. The drawings were viewed through slits in the top of the drum, again giving the stroboscopic view to the drawings. There were “3-D” zoetropes which used sculpted models of objects such as flying birds in large zoetropes. The objects however were still viewed as flat images through the single slits.

Flip books may have been around earlier but no evidence of that has been found. The earliest proof of the flip book was when it was patented

the rise of short animated films known as “cartoons” with animator Earl Hurd patenting the “cel animation” process used for animated films for decades. This process involved drawing the image on a clear celluloid (cel) sheet and photographing it over a drawn background.

El Apostol (Spanish for the Apostle) in 1917 was the first animated feature film. Unfortunately a fire destroyed the negative and existing prints and the film is now considered as “lost.”

The first three-strip Technicolor film was Walt Disney's short subject *Flowers and Trees* in 1932. The first cel drawn feature film was Disney's *Snow White and the Seven Dwarfs* in 1937. Disney specialized in “full animation” which involves more realistic drawings with realistic movements. Other studios maintained animation departments for cartoons and later animated features.

In 1979 Pixar began as the Graphics Group which was a part of Lucasfilm's Computer Division. Pixar has always used computer animation for its films. The division produced the “Genesis Effect” for *Star Trek II: The Wrath of Khan*. The scene which showed the rapid transformation of a lifeless bleak planet to a lush green planet was the first completely computer animated sequence used in a feature motion picture.

The animator uses a computer to form three dimensional images with a virtual digital armature (skeleton) as in stop-motion animation to control the action. The images are formed with spheres, cones, rods and cubes in various configurations to make up the body parts. The position of each body part related to the skeleton is controlled by Avars (animation variables) and there can be hundreds of Avars in each computer animated character. Software, using these Avars, draws the movements desired by the animator. Since the geometrical objects are already three-dimensional it is easy to record the animation in 3-D for theaters and 3D Blu-ray.

Steve Jobs, cofounder of Apple Computer, acquired Pixar in 1986. The company produced computer animated films including *Toy Story* (1995), *A Bug's Life* (1998), *Monsters Inc.* (2001), and *Finding Nemo* (2003). In 2006 Jobs sold Pixar to the Walt Disney Company for \$7.4 billion

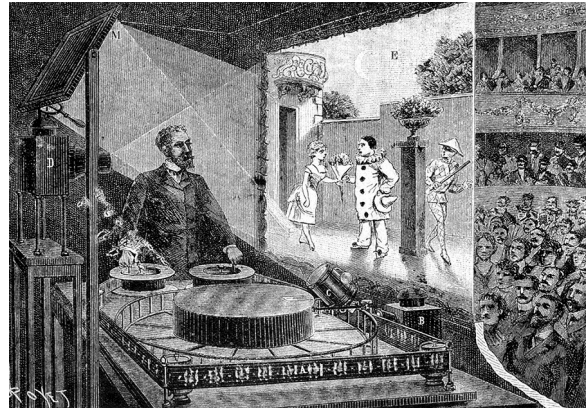
making Jobs the biggest shareholder in Disney.

Since then Disney/Pixar has produced *Cars* (2006), *Ratatouille* (2007), *WALL-E* (2008), *Up* (2009), and *Inside Out* (2015). Its most recent release is *Coco* (November 22, 2017). All of the Pixar films have been produced in or later converted for 3-D exhibition and release on 3D Blu-ray disc. With the popularity of 3-D films Disney went back into their vaults and converted earlier films including *The Little Mermaid* (1989), *Beauty and the Beast* (original)(1991) and *the Lion King* (1994) for 3D Blu-ray releases. One film, *Ratatouille* (2007), was released in theaters in 3-D but only in Europe on 3D Bu-ray disc. It was the reason I purchased a Region Free 3D Blu-ray player.

Disney/Pixar is certainly not alone in producing computer animated feature films. Most of the following listed American studios produced and released their films in 3-D in theaters and on 3D Blu-ray as well:

- Animal Logic (Warner Bros.): *Happy Feet* (2006), *Walking with Dinosaurs* (2013) and *The Lego Movie* (2014), all 3-D
- Blue Sky Studios (20th Century Fox): *Ice Age* (2002) and sequels,

.....
Poster for The Adventures of Tintin (2011). ©DreamWorks Animation



Pauvre Pierrot's Theatre Optique.

Rio (2011) and sequels and *The Peanuts Movie* (2015), all 3-D

- DreamWorks Animation: *Shrek* (2001) and sequels, *Kung Fu Panda* (2008) and sequels and *How to Train Your Dragon* (2010) and sequels, all 3-D
- Illumination Entertainment (Universal): *Despicable Me* (2010) and sequels and *The Secret Life of Pets* (2016), all 3-D
- ImageMovers (various studios): *The Polar Express* (2004), *Monster House* (2006), *A Christmas Carol* (2009) and *Mars Needs Moms* (2011) all 3-D
- Industrial Light & Magic (Paramount): *Rango* (2012) and *Strange Magic* (2015)
- Laika Entertainment (Focus/Universal): *Coraline* (2009), *ParaNorman* (2012), *Box Trolls* (2014) and *Kubo and the Two Strings* (2016) all 3-D
- Reel FX Animation Studios (20th Century Fox): *Free Birds* (2013), 3-D (only in region B) and *the Book of Life* (2014), 3-D
- Sony Pictures Animation: *Cloudy with a Chance of Meatballs* (2009) and sequels, *The Smurfs* (2011) and sequels and *Hotel Transylvania* (2012) and sequels, all 3-D
- Sony Pictures Imageworks: *The Angry Birds Movie* (2016), 3-D
- Walt Disney Animation Studios (in addition to Pixar): *Tangled* (2010), *Wreck-It Ralph* (2012) and *Frozen* (2013), all 3-D
- Warner Animation Group: *Storks* (2016) 3-D
- Triggerfish Animation Studios: *Zambezia* (2013), *Khumba* (2014), 3-D

(Continued on page 28)

Fraget & Viret

Two Early French Stereo Photographers

Fraget & Viret have a very special place in the Pantheon of early French stereo photographers. Not much is known about their lives and even less has survived about their photographic careers; their work, however, has defied the ravages of time—never too kind to stereo cards—and can be found, if not in abundance, at least in relative quantity. It is also, thankfully, easily recognizable, when in its first published form, thanks to the particular mounts and markings they used.

Frédéric Viret was born in Yerres, Seine-et-Oise, on February 18, 1822, to Augustin Jean Julien Viret and his wife, Aglaée Virigine, née Lemoinier. We know little of his earlier years but by the time his father died, in 1843, he was already living and working in Paris, as a choir master. Young Frédéric had developed at an early age a singing talent and he was barely six when his pretty voice was noticed and he became the “star” of the choirs of St-Merri, then of St-Roch, in Paris. It is even mentioned in the press of the time that Queen Amélie,

wife of the bourgeois king Louis Philippe I—who came to the throne thanks to the revolution of 1830 and was destituted by another revolution in 1848—was very fond of him and would give him the most gracious compliments. At sixteen, the singing prodigy was conducting the choir of St-Merri and after spending some time in Germany to learn under J. B. Stiegler, he became in 1854 choir master of the Imperial church of St-Germain-l’Auxerrois, a position he occupied until his death. Viret was not only a talented performer and conductor; he was also a recognized and prolific composer of religious

ed at the Salon, a poet, and, for a short while, a photographer. Viret married rather late, on July 10, 1866, in his forty-fifth year. His wife, Louise Michaud, born in Aubusson, Creuse, was ten years his junior. Their union does not seem to have been blessed with children. Viret died in the eighth arrondissement of Paris on May 3, 1898. He was just over seventy-six years of age.

Alphonse Frédéric Fraget was born on October 21, 1828, in Warsaw, Poland, to Alphonse Fraget and his wife Frédérique, née Szubest. There is no telling when the family moved to France. On November 11, 1856,

Fraget, then a painter living at 19, Quai St-Michel, Paris, married Paris-born Eugénie Olympe Augustine de Beaumont, also ten years his junior. Their marriage produced three sons and two daughters,

born respectively in 1857, 1858, 1859, 1861 and 1866. Fraget must have had an interest in music too since he is described in the 1891 electoral register as a Seller of Music operating at 9, Boulevard Beaumarchais. He retired soon after and moved to Blois, Loir-et-Cher, where he died in November 1902, at the age of seventy-four.

European Gems

Stereoviews from Old Europe & the Stories Behind Them

by Denis Pellerin

vocal music, an author (he wrote a pamphlet, published in 1850, on women and their moral and material position in French society: *Des femmes ou quelques mots sur leur position morale et matérielle*), a gifted painter who took up his first brush at the age of 23 and quickly exhibit-

.....
Typical Fraget & Viret card with the initials V&F in the bottom left corner. This one is number 2, “Le Vin à 4 sous” (the cheap wine).





No. 1, "Les joueurs de boules." An early form of Lawn Bowling.

It appears from the very sketchy biographical notes above that both Fraget and Viret were, at some point in their careers, painters, which probably helped them in their undocumented photographic career. Of the latter we only know that Viret appears in the trade directories from 1857 to 1888 where he operated from the same address, 27, rue de Ponthieu, and that Fraget's association with photography seems to have been shorter since his name appears, at two different addresses (Avenue de la Porte Maillot and Avenue de la Grande Armée)

between 1864 and 1876. We know, however, from his association with Viret, that he started much earlier. The paper trail of the two men is a scanty one. The birth certificates of two of Fraget's children describe him as a photographer (1861) and then as a painter and photographer (1866). He is also listed among the contributors of the 1863 exhibition organised by the Société Française de Photographie, for which he sent some stereo-

scopic views which are, unfortunately, not described. As for Viret, a biographical notice, published in the *Journal d'Annonay* on September 23, 1882, tells how he conquered the salons of Paris with his many talents, "exchanging his painter's brush for the music sheet of the composer and swapping the quill of the poet for the lens of the photographer". The only other traces of Viret & Fraget's excursion in the world of photography are two entries in the copyright register for the year 1857. On May

No. 9, "La paille sous le nez." An elderly woman has fallen asleep while spinning. A man is tickling her with a straw, and everybody around is watching, in the hope that she will scratch her nose, sneeze, or wake up with a start. Simple pleasures!





No. 46, "Les petits pêcheurs de sangsues, Sologne." (boys fishing for leeches in Sologne).

25, 1857, the two men brought to the "dépôt légal" seven untitled stereocards (one view of the Arc de triomphe in Paris and six sundry groups photographed in various exterior locations). They came back again on August 29 with twenty new stereos, out of which nineteen are titled and two are numbered and bear a printed strip label: 40, "Les joueurs de boules" and 87, "Tant va la cruche à l'eau." Unfortunately, we cannot show you the latter.

And that's it! Not much to go on, I grant you. Good thing for us that a

lot of their stereoscopic work has survived. Of this we know they photographed some of the animals at the Jardin d'acclimation in the Bois de Boulogne, and published some views of Paris, of the chateaux of the Loire Valley, and of Lyon. However their largest (over 157 views) and, to my opinion, most interesting series shows life in rural France in the mid 1850s, from Brie to Touraine and from Savoy to the Pyrenees. We know from the Dépôt Légal that some views from this

series were copyrighted in May and August 1857. Considering what an extensive portion of the French territory they covered, it seems reasonable to assume the photos in this set were taken between 1856 and 1857.

How did the two men meet? What sort of partnership did they agree to? What made them decide to travel together for weeks on end throughout the French countryside? Did they both take the photos or was one of them the photographer and the other one the developer of the negatives? How long did it take them to capture over 157 (the great-

No. 54, "Le jeu de la casserole." (the saucepan game).





No. 7, "Le jeu de la carotte." (the carrot game).

est number in the series we have seen so far) images? To all the questions above, we have not, so far, found any answer, and your guesses are as good as ours.

If only the images could speak! Well, they do in a way, and tell us that the photos were taken sequentially. Take No. 9, "La paille sous le nez" (literally, "the straw under the nose"), for instance. You will notice that the man standing in the doorway in the left half of the picture has disappeared in the right one. Was he asked to? Could he not bear to stand still long enough for the two exposures to be taken? We'll never know but the fact remains that he left or arrived at some point.

If we assume that all (or at least most of) the photos were taken sequentially, we must tip our hat to the photographers who managed to make their sitters stay still for a long period of time (and probably not just once, if we consider there are variants to some of these pictures). The people you see in Fraget and Viret's photos are not paid models and the accessories they are depicted with are not theatrical props but real tools and instruments of their trades. These are villagers, farmers, workmen, country children, and their stillness is all the more remarkable as most of them had probably never seen a photographer before and several may even have considered photography the work of the devil.

There are stories in the press of the time of photographers being assaulted by people who thought their camera was some sort of a gun, or arrested by the gendarmes on the suspicion of being spies, to mention just a few of the mishaps that befell the brave pioneers who set up their tripod in remote areas. It must have taken Fraget and Viret time to gain the confidence of these unsophisticated people and to make them accept to sit for them. For, although there are a couple of images showing middle class "gentlemen" and "ladies", it seems the two artists were drawn to farmers and workmen. Theirs is a body of work that shows rural France as it really was under the first years of Napoleon III's reign. And it is that very aspect which, like T. R. Williams' *Scenes in Our Village*, makes it so interesting and so precious. Where else will you find photos of people fishing for leeches? Leeches, it must be remembered, were still commonly sold at most chemists' in the nineteenth century, and were, along with bleeding, a very popular form of blood-letting, meant to correct the imbalance of the humours that was then supposed to be the cause of ill-health. The "easiest" way to catch leeches was to find a place where you knew there were plenty, bare your legs, step into the water, wait till they found the human bait you had become and start sucking your blood. You had

then to remove them off your legs and feet before putting them into a jar. The bleeding would last for a while and the wounds would be sore for up to a week. It was certainly a good and straightforward way of making some extra money, but at a cost.

How often can you see an illustration of the Jeu de la Carotte (the carrot game) or of the Jeu de la Casse-roule (the saucepan game)? The latter is a bit better known because there are photos of soldiers in the Crimean war whiling away the time with this popular pastime of a bygone era. All it takes is a stick planted in the ground with a saucepan on top of it, another stick, a blindfold and a volunteer. The blindfolded person is twisted around until they have no sense of where they are and simply have to strike the saucepan with the stick while the onlookers try to help or confuse them. Hours of fun guaranteed, and no batteries needed! For the Jeu de la Carotte, you had to build a compact sand mound on top of which a small flag was planted. Each participant had, in their turn, to cut with a knife a slice of the mound without toppling the flag. The one who did had to draw out with his teeth a knife that was buried up to the tip of its handle into the sand. Such fun!

A number of cards have a religious theme to them and may be attributed to Frédéric Viret, who was very much into religion (his music, his poems and his writings are mostly



No. 26, "La petite fabrique de chaises" (the small chair factory). (Courtesy of Philip Banham.)

religious). They show people in prayer, processions, priests preaching and catechising, etc. Fraget and Viret also took photos of local industries that show people working for the railway companies, turning coal into coke, making chairs, etc.

A lot of the Fraget & Viret cards are seen with only Fraget's initial (F.) on them. Does it mean that he bought the negatives from his partner when they parted company and was allowed to use them under his own imprint? Did the two men stay friends or did they fall out when they went their several ways? Again,

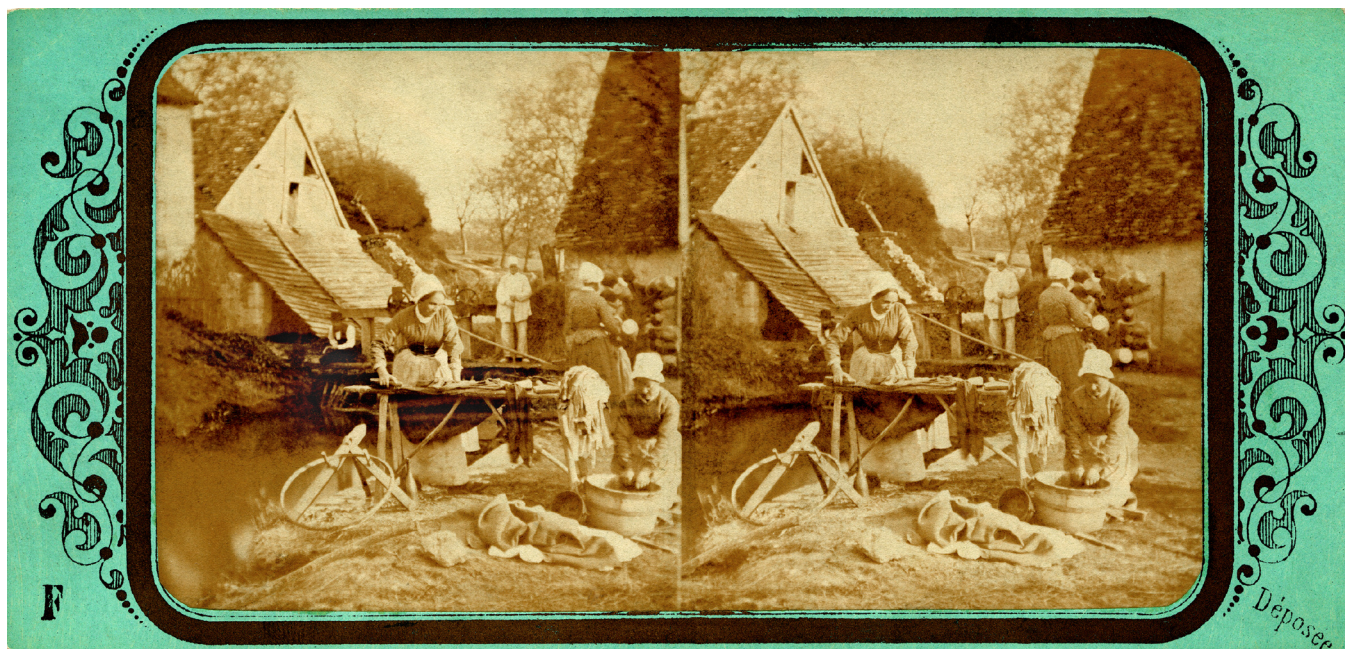
we do not know. So many unanswered questions!

There are a few more mysteries about these cards. A handful of them, including No. 47, "Les Baigneurs" (Sologne), No. 50, "Un pêcheur dans l'embarras" and No. 58, "Le Mitron" (the baker), were copyrighted in 1864 by Hippolyte Jouvin (1825-1889), along with cards that can be attributed to him; one card, showing two beggar girls ("Les petites mendi-antes"), is found attributed to photographer Constant Alexandre Famin (1827-1888). There may be several

valid explanations that would lift these ambiguities but they are beyond the scope of this article. Later prints of Fraget and Viret cards were also published by Adolphe Block (BK), of *Diableries* fame, in his *Scènes Animées* series.

There is still a lot to be learned about Fraget & Viret, which is why we have tried to draw up a list, incomplete so far, of the views we know of. Many thanks to Philip Banham, Francis Dupin, Ken Jacobson, Pierre Tavlitzki, and Eric Bos Waaldijk for providing some of the titles on that list. You will notice that

No. 76, "Les laveuses de la ferme, Touraine" (washing day at the farm).



SCÈNES ANIMÉES



B. K. Editeur, PARIS

No. 3, "La veillée" (evening gathering), an early card by Fraget & Viret, on a later BK mount.

sometimes the same number appears with two different titles. Our guess is that the titles changed when there was a new edition of the cards but it is only a supposition. Most of the time, the titles are printed on a strip label stuck on the back, but they can also be handwritten, or missing completely. If you know of any other cards that may complete this list, please send a photo (of both sides, preferably) to denis@londonstereo.com. Thank you very much.

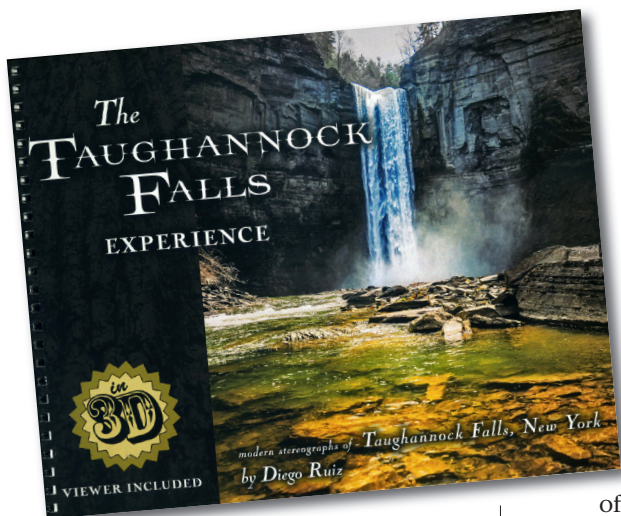
Incomplete List of the Cards in Fraget & Viret's Rural Series

- 002. Les trois ivrognes
- 002. Le vin à 4 sous.
- 003. La Veillée.
- 003. Un beau lièvre.
- 004. Les batteurs en grange (Brie)
- 005. Le soufflet.
- 006. Le Maréchal-Ferrant.
- 007. Le jeu de la carotte.
- 008. L'ange gardien.
- 009. La Paille sous le Nez.
- 009. Le vin à 4 sous.

After 15 years of interruption I have revived the European Gems column my friend Pierre Tavlitzi and I started in 1996 and ended in 2000. For the past 30 years I have never stopped researching the stories behind French and British staged stereocards and although a large part of this research has been published in book format thanks to my collaboration with Dr. Brian May and Paula Fleming, some of it hasn't made it into books and has been sitting in my archives, waiting to be turned into articles.

- 010. La Prise de Tabac.
- 011. La Ronde des Enfants, Brie.
- 012. Le Pêcheur d'Ecrevisses, Sologne.
- 013. Le charron sous son hangar (Sologne)
- 014. Un monsieur légèrement ému.
- 015. Les Laveuses au repos, Brie.
- 017. La Charge du fumier.
- 019. Le Jeu de Billes.
- 020. Les Laveuses au travail, Brie.
- 021. Les Laveuses en Sologne.
- 023. La Morale enseignée.
- 024. Une partie de billard en province.
- 025. Les Brigands montagnards.
- 026. La petite fabrique de chaises.
- 027. Un chien obéissant, ... une ... deux et trois.
- 027. Un Nettoyage à la Ferme.
- 029. Le chargement des marchandises (chemin de fer).
- 030. Une Forge en plein vent.
- 031. Le Pêcheur dans un ravin, Touraine.
- 033. La Charrue.
- 035. La Prière après l'école.
- 036. Un problème à résoudre.
- 037. Les Savetiers ambulants.
- 038. Un Piou-Piou entre deux feux.
- 039. La Fille mal gardée.
- 040. Les Joueurs de Boules, n° 1.
- 040. Les Joueurs de Boules, n° 2.
- 041. Le Garde-Champêtre de la morale.
- 042. La rentrée du Bois, Sologne.
- 044. Moutons.
- 044. Moutons dans le Berri. [sic]
- 044. La Préparation du chanvre, Brie.
- 045. Les Petits Dénicheurs d'Oiseaux.
- 046. Les petits Pêcheurs de sangsues, Sologne.
- 047. Les baigneurs (Sologne)
- 048. La Rentrée du Foin, Brie.
- 048. La Questions [sic] d'Italie
- 050. Un Pêcheur dans l'embarras.
- 052. Intérieur de cour, Brie.
- 053. Un nid dans les blés.
- 053 B. Un petit coup de pichenet !
- 054. Le jeu de la casserole.
- 056. Les Scieurs de long.
- 057. Le Battage du blé, Brie.
- 058. Le Mitron.
- 059. Les Scieurs de long.
- 060. La Prière à la Vierge, Prieuré de Saint-Aile.
- 061. La Prière au Calvaire, Prieuré de Saint-Aile.
- 062. La Bascule improvisée.
- 063. Le Colin-Maillard.
- 064. Le jeu de la Main-Chaude.
- 065. Le Bonnet d'âne.
- 067. Vallée de Rumilly (Savoie)
- 070. Intérieur de cour (Brie)
- 070. Le Jeu de paume.
- 071. Les Jeunes Chevaliers de l'arc (Brie)
- 072. Le Marchand d'ânes.
- 073. Une Fille-de-Marbre, quartier Breda.
- 074. La Visite du Fermier. Touraine.
- 074. Le Marchand de bois.
- 076. Les Chevaux de bois.
- 076. Les Laveuses de la Ferme, Touraine.
- 076 B. L'Allée des Soupirs, Touraine.
- 077. La procession à la Croix.
- 078. La vallée de Dengy.
- 078. Les Artistes au travail.
- 079. Un Fête de Village (Brie)
- 082. La Sortie de l'Ecole.
- 082. Une première déclaration.
- 083. Les Touristes dans les Alpes.
- 084. La Sortie de la Procession (Brie)
- 086. Le Caporal et la Payse.
- 087. Tant va la Cruche à l'eau.
- 087. Devant la carrière du loup, Touraine.
- 088. Le Départ.
- 088. La Procession au Reposeur. Fête Dieu (Brie)
- 088 A. Le jeu de la marelle.
- 092. Fête de Saint-Georges (Brie)
- 092. Moutons, N°
- 093. Une vache aux champs.
- 096. Le Baptême des vendangeurs.
- 097. La charge du fumier (Touraine)
- 097 La dernière cigarette.
- 098. Coq et Poules.
- 099. Le catéchisme .
- 100. Locomotive allant au secours.

(Continued on page 29)



A Stereo-Guided Falls Experience

review by John Dennis

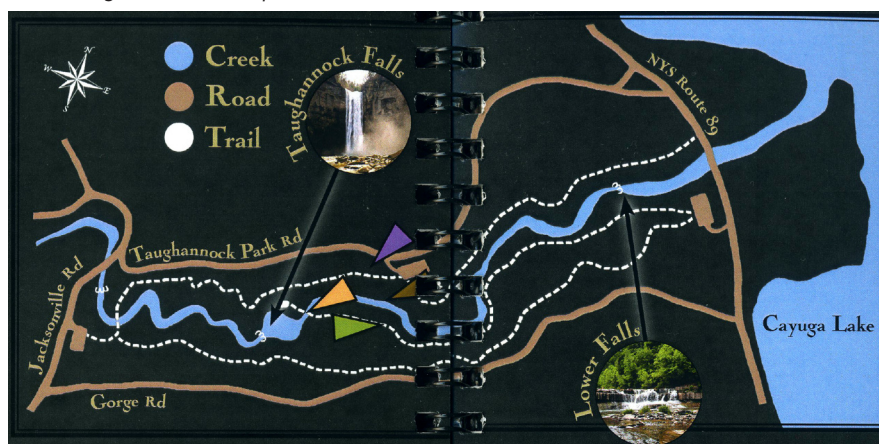
NSA member Diego Ruiz has produced five impressive books of his stereoviews in recent years (see SW Vol. 40 No. 5 page 9). With his sixth book, *The Taughannock Falls Experience*, some interesting changes have been made that could well be adapted by other stereographers interested in publishing their work in print or on line. Gone are the arch tops and rounded corners of his previous books, and added are small, unobtrusive fusion dots above each half of the pairs along with brief freeviewing

instructions at the back of the book.

Most noticeable are the color coded, triangular pointers beside each image pair. Centered at the top of each double page spread (each page features two views at the outer edge of the page), is a map of Taugh-

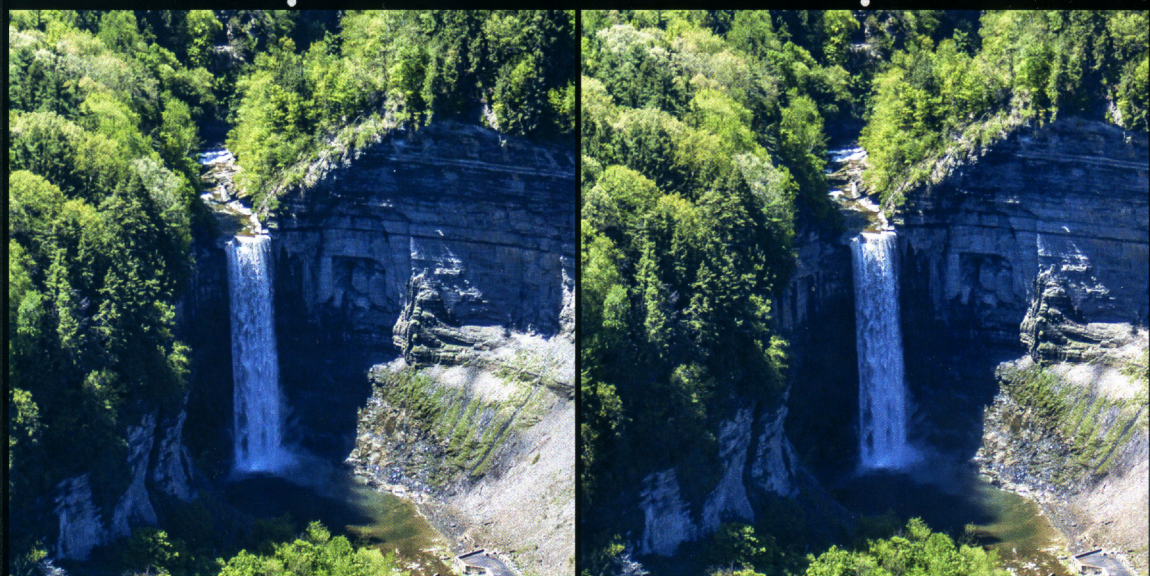
annock Falls State Park on which the pointers for those four views appear, indicating not just where each stereo was taken, but in which direction the camera was pointed. For the many readers not familiar with this scenic attraction in the heart of New York's Finger Lake region near Ithaca,

Map of the park with color coded pointers for the stereos on pages 30 and 31 of *The Taughannock Falls Experience*



The Taughannock Falls Experience

by Diego Ruiz, Stereoscope Journey 2016, wire-bound, 10.5" x 8.5," 36 pages, 62 stereographs with Loreo viewer included. \$26.00 from stereoscopejourney.com.



Hyperstereo of 215 foot Taughannock Falls, tallest waterfall east of the Rocky Mountains. Note the fusion dots above the images and the brown pointer to the left of the view. Stereo from page 31, *The Taughannock Falls Experience* by Diego Ruiz

the maps provide about the best orientation possible, including for the several aerial hypers and even for some flower close-ups! I was at first reminded of the latitude and longitude numbers on the backs of many Keystone views, but the book's maps are more useful and more fun.

(Today, that Keystone geographical information could of course include precision down to nearly the tripod hole level if GPS readings were provided for each view.)

Taughannock Falls opens with four vintage stereoviews of the falls and Taughannock Creek by area photographers. Most of the text is limited to captions except near these views, where the author makes the point that unlike the big publishers, locals "...spent time capturing scenes they often knew well and had deep connections to. ...A powerful and lasting shot conveys the artist's love of the subject. An image is created to honor that subject first; if done with ample skill, it can transcend to capture the masses. A lofty goal for sure, but it has defined my own stereoscopic journey." One of the most compelling of these views, by J.M. Letts of Dundee, NY, shows two men seated in a rustic gazebo perched at the edge of the deep gorge above the falls near some wooden benches—19th century amenities long gone like the grand hotels that once surrounded the gorge.

Like the other books by Diego Ruiz in his Stereoscope Journey series, *Taughannock Falls* is wire bound to lay flat for easy viewing with the provided Loreo viewer and the very high resolution reproductions are printed on heavy coated stock. While the wire binding obviates the need to position the views along the outer edges of the pages, maybe their placement there will encourage designers of traditionally bound stereoview books to pay some heed to viewing comfort.

The 62 stereos in *The Taughannock Falls Experience* take us through the gorge and its opening into Cayuga Lake from high above and below the falls in wet, dry and winter seasons, and include people enjoying the trails and water. They provide that experience as much as any stills printed on paper are likely to ever accomplish. 📷📷

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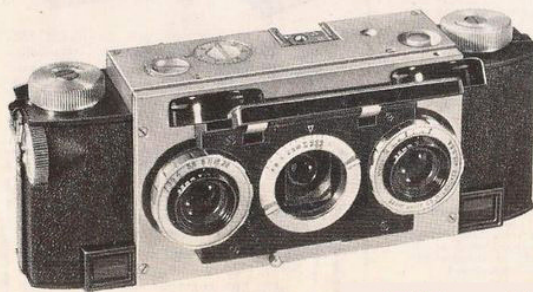
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Home Theater 3-D (Continued from page 19)

Most of the aforementioned films are available on 3D Blu-ray. I can't pick a personal favorite but I would like to recommend some for your attention. *The Good Dinosaur* (2015) has some of the most beautiful and photo-realistic backgrounds for any animated movie. *The Adventures of Tintin* (2011) for a fun "Indiana Jones" type adventure known as *The Adventures of Tintin: The Secret of the Unicorn* outside North America. It was directed by Steven Spielberg who also did the "Indiana Jones" films



Impressive background detail in *The Good Dinosaur* (2015).
© Disney/Pixar

Poster for *Coco* (2017). ©Disney/Pixar



and produced by Peter Jackson of *The Lord of the Rings* and *Hobbit* fame.

Other "don't miss" 3-D animated features on 3D Blu-ray include; the *Cars* series from Disney/Pixar, the *Despicable Me* series from Illumination Entertainment and the *Ice Age* series of films from Blue Sky Studios. As I write this the Disney/Pixar film *Coco* is scheduled to be released on

Contributor Lew Warren has an extensive background in stereoscopic photography and display, with over thirty years experience in television. His experience as station general manager included oversight of the engineering department and the conversion to digital of a UHF station in Southern California. He has a continued interest in stereoscopic images and new technologies for viewing of those images, including 3-D Television.

3D Blu-ray mid March 2018. The film was wonderful in theaters and should look great in my home theater as well. It is also nominated for the Academy Award Oscar for Animated Feature Film. It did win the Golden Globe and BAFTA Animated Feature awards along with many other awards. It's colorful and fun and the 3-D is wonderful.

Today almost every motion picture has some elements of computer animation or CGI (computer generated imagery). Most of these are so photo-realistic that we don't even realize that

they are animated. And those films that are totally animated are becoming more and more fun! Relax and enjoy the show—things are looking better than ever. And soon most will be on 3D Blu-ray for your home theater! 🎬

Editor's View

(Continued from page 2)

while the Burmans supported the Japanese. (Googling "Karen" will bring up hours of reading, although much material is somewhat out of date.)

Unlike the Rohingya, the Karens are a big enough ethnic group to have fought a civil war (starting in 1949) against the government for several years in an attempt to establish their own nation. Stories of military tactics used against the Karens sound similar to today's reports from Rohingya refugees. Over the years, the U.S. has admitted thousands of largely Christian Karen refugees, many of whom rallied in Washington D.C. in November, 2017 in defense of other religious and ethnic minorities like the Rohingya in Burma.

Whatever the ultimate effects of Christian missionary efforts were, we can thank Alonzo Bunker for recording in unique stereos some of the most isolated Karen people in 19th century Burma. 🎬



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SELLING NOW!

European Gems

(Continued from page 25)

- 100 Les orphelins du village.
- 101. Locomotive en réserve.
- 101 B. Le moulin Casse-Pot (Touraine)
- 103 B. La Pêche au ver rouge.
- 104. Intérieur d'une forge.
- 107. Fabrication du coke.
- 108. Route de la Vallée du Lys, Bagnères de Luchon, Pyrénées.
- 109. Vallée de Bannières de Luchon, Pyrénées.
- 110. Ascension de Castle-Vieille, Bagnères de Luchon, Pyrénées.
- 112. Une partie de billard en province, n°
- 114. Le Colin-Maillard.
- 115. Un déjeuner.
- 115. Ascension au Pic du Midi, Pyrénées.
- 117. A l'heure de l'Angélus, N°
- 118. Un Moine en prière.
- 119. Etude de chevaux.
- 120. Les Pêcheurs d'hommes.
- 123. Un nettoyage à la ferme.
- 124. La petite fabrique de chaises.
- 132 A. Un Monsieur Complaisant.
- 141. Franchard, la roche qui pleure, Fontainebleau.
- 157. Le repasseur des faux.

Number torn or missing

- La Pêche à l'Epervier.
- Le Petit blanc du Meunier, Touraine.
- La Cuisinière.
- La Fileuse.
- Construction de bateaux.
- Le jeu de quilles.
- Le jeu du tonneau.
- Les artistes au travail.
- Les Pêcheurs.
- Les petites mendiants.
- Les Porteurs d'eau.
- Proclamation de l'Empereur.
- Le Marchand de Légumes .
- La Tasse de Thé.
- Les Porteurs d'eau.
- Travaux champêtres.

Untitled cards

- [Boys playing leap-frog]
- [Close up of three men clicking glasses and drinking wine] 🍷🍷

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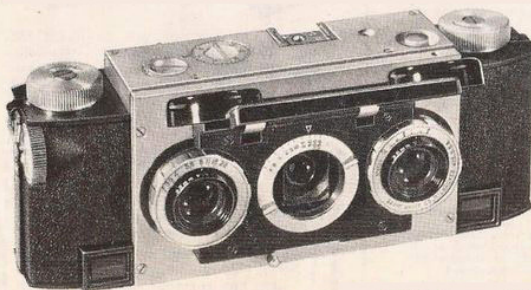


Dr. T Says:

To 3D-Con είναι ο πιο καταπληκτικός εορτασμός για όλα τα στερεοσκοπικά πράγματα - Emporiki Ékthesi, Stereophonikó Théatro, Ergastíria, Ekthémata kai Ekdromés. Eíte prókeitai gia tin próti sas sýmvasi eíte gia tin 44i, tha eíste sígouroi óti tha échete éna fantastikó chróno stin Independence, Ohio, 17 - 23 Ioulíou 2018.

Translation:

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BACK ISSUES of *Stereo World* magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: www.drt3d.com/SW/ or contact George Themelis at drt-3d@live.com, 440-666-4006.

Classified

Buy, Sell or Trade it Here

BACK ISSUES of *Stereo World* Magazine volume 8 (1981) to volume 37 (2012). Excellent condition. \$300 plus shipping \$70 USPS. Contact Bob Brackett at brackett3d@gmail.com or call 520-393-0102

MY COLLECTION of approx. 4,500 high quality, no junk, original stereo photo cards 1896 to 1920. Consisting out of 12 almost all complete sets of 100 boxed stereo photographs each, of countries such as England (with Douglas Fairbanks and Mary Pickford exlibris identification), Japan, Palestine, Italy, Switzerland, and World War One. 16 shoeboxes with incomplete sets of stereo photographs of 75 different countries. All sorted and cataloged. 5 antique stereo-optic viewers. One book/album *Der Kampf Im Westen 1942 Raumbilt* "Wehrmacht war in the west" including 2 viewers and 100 stereo war pictures. One box with 325 Raumbilt original Nazi regime 1942 stereo pictures including the viewer, some doubles. \$5,000.00 or best offer. Edward Vandenberg, Emeryville California edvdbee@gmail.com.

SHACKLETON'S 1907-1909 *British Antarctic Expedition, a Journey in 3-D*, new book by NSA member Ron Blum illustrated with never before published views. Available from: South Australian Museum Bookshop shop.samuseum.sa.gov.au/en/newproducts. See the first tow of ship to the Antarctic, the first motor car in the region and the first ponies on the southern continent.

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Send all ads, with payment, to:
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(A rate sheet for display ads is available from the same address. Please send SASE.)

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THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

VISIT www.stereoscopy.com/3d-books and have a look into the five View-Master Collector's Guides: a total of 2,164 pages of View-Master information, including 132 color pages showing old V-M ads and 1,300 V-M packet covers.

YELLOWSTONE NATIONAL PARK, Underwood and Underwood, Notes on Travels, No. 13, copyright 1904. 30 cards in boxed set with three missing, two views titled "Old Faithful" from "The Most Famous Sight in Yellowstone Park" copyright 1904. Best offer, Joyce Best, 314-863-2718.

Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. cave3D@msn.com.

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dick@AlaskaWanted.com.

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.

BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duluth Ave, Sioux Falls, SD 57105, (605) 360-0031.

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellison, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papiolavoie@hotmail.com or call (418)440-7698.

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. billleete@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.

COLLECTING historic stereoviews of Grover Cleveland as President and afterwards. Contact Warren at wmarchioni39@gmail.com.

COLLECTOR OF SAILING & America's Cup stereoviews is searching for originals and information exchange. Please contact kardaix@web.de.

COMICAL STEREO view Sets in Good to Very Good Condition ed.minas409@gmail.com.

Wanted

DAVID M. LEE stereoviews. Please contact lanyi@att.net.

DUHEM BROTHERS – I am compiling a list of all known stereoviews. If you would like to share your images, e-mail Carol Johnson rockdog405@yahoo.com.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

KEYSTONE VIEW SALESMAN MANUALS, circulars, and ephemera - originals, reprints, or xeroxes wanted. The earlier the better! Email Leigh Gleason, leigh.e.gleason@gmail.com or call 951-213-1501.

LOOKING FOR an E&HT Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill @ Bstahl7@comcast.net.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, viscata@aol.com.

NORMAN ROCKWELL 3 reel V-M set made by Snap 3D. I need 3 sets in total. Contact: petersinclairtoronto@gmail.com.

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net.

REALIST FORMAT SLIDES or VM Personal Reels from 1960s with Ford Econoline E100 pickup truck (front looks like a van with no engine out front) as main subject or in background. trymymailbox@gmail.com.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

SLR SHEPHERD manufactured by Rob Crockett. Mark Blum markb@redshift.com 831-521-2191.

STEREO WORLD BACK ISSUES. Vol. 1, #6., Vol.2, #7s 1 thru 6, Vol. 3, #1 and #2. Email steve@eightiron.com with price and condition.

STEREOVIEW, V-M, 3D SLIDES or anything 3D of Ontario, Canada (especially Toronto). Only want scans or copies of images (not originals). These probably can be sent over the internet. Contact: petersinclairtoronto@gmail.com.

STUTTGART (Germany) views. Mostly looking for flat-mount views labelled "Stuttgart", "Württemberg - Stuttgart", "Cannstatt" or "Berg". Also views by Brandseph, Autenrieth, Schaller or Zabuesnig. Contact Alexander by e-mail at klein@stereoscopy.com or (415) 852-9911.

SURPRISE TISSUES wanted, especially unusual ones other than moons and clouds. Will buy or trade. Please send details to britishstereos@hotmail.com.

Wanted

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

WEST VIRGINIA views, including Harpers Ferry and surrounding area, Fairmont, Morgantown, Wheeling, Charleston and all other places in West Virginia. Tom Prall, PO Box 2474, Buckhannon, WV 26201, WVABOOKS@AOL.COM phone 304-472-1787, fax: 304-460-7188.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A way-side scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.english@web.de.

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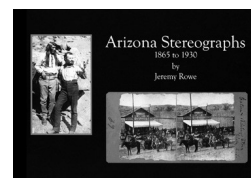
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The Unknowns (Continued from page 3)



(Snow cave) circa 1878 by F.W. Wheeler, Photographer. Richford VT.

in all cases.

The names of the five fatalities, although somewhat confused by the press reports, seem to be: Alice Button, Walter (Dalton?) Estes, Hubbard Searle (Searies?), Josie Atwell, and Sarah Mercy.

As an aside, in 1904 the photographer F.W. Wheeler built a two family house in Richford in the Queen Ann style at 31 Intervale Ave. which still stands and is now on the National Register of Historic Places.

So we have the title and backstory; can you find an image of the "Poison Well"?

Acknowledgment

Once again I am deeply indebted to photo researcher and collector Paula Fleming for help without which this Unknown would not have been possible.

Answers!

The mystery photo wagon in Vol. 42 No 5 that I speculated might be connected with the Pollock/Seaver

Poisoned Well., Richford, Vt. F. W. Wheeler, Photographer.

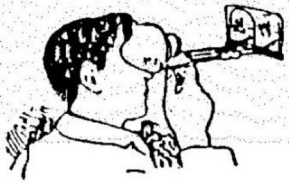
Back title on the "Poisoned Well" view.

partnership in the Boston area was previously confirmed as taken by

"C. SEAVER, JR. PITTSFIELD, MASS."

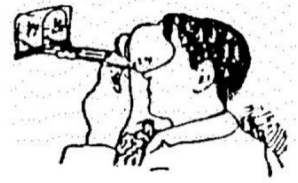
Previous notes indicated that it was circa 1871 and a note from the Saddy Auction of 12/7/17 lot 985 indicated that it is "maybe Curtis Farm in Lenox." 📷





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